PORCH OF ADEL CHURCH.

We have before us a lithographic impression of this consummately beautiful porch, from the press of Messrs. Day and Haghe, after a drawing by Mr. Nevins Compton, architect, of Leeds. We cannot say too much in praise of the faithful and spirited manner of the draughtsman; it is, if possible, worthy of the subject he has delineated; but a more beautiful Norman porch does not exist. We extract the following note in reference to it:—

"This Church, which was probably completed early in the twelfth century, is situated in the village of Adel (vulgo Addle), in the West-Riding of the County of York, about 3½ miles N.N.W. from Leeds, and is confessedly one of the finest existing remains of the Norman style of architecture in the kingdom. Rickman, in his 'Attempt to discriminate the styles of English Architecture,' briefly describes it as 'a small and very beautiful Norman Church, with very good details.' The exterior has, however, been much injured by injudicious alterations, &c., which, fortunately, the exceedingly curious porch has almost entirely escaped, and remains to this day unsurpassed in beauty by any of its period."

ST. MARY'S CHURCH, REDCLIFFE, BRISTOL.

We have before us the printed report of the churchwardens and vestry, in reference to the proposed restoration of this superbly interesting church. To say that that veteran in the archæology of Gothic art, BRITTON, presides over this great purpose, and to add that, associated with him is Mr. Hosking, the Professor of Architecture at King's College, is to offer all the warranty that the most jealous mind can call for that it will be conducted in a solemn spirit of truthful adherence to the inviolable beauty of

"*This masterpiece of a human hande,*
The pride of Bristowe and the westerne lande."

"Well maiest thou be astounde, but view it well!
Go not from hence before thou see thy fill,
And learn the builder's vertues, and his name,
Of this *tall spyre* in every countreye fame,
And with thy tale, the lasting rych man shame;
Showe howe the glorie is Canynge did excelle;
How he, good man, a friend to kynges beaulie,
And glorious paved a once, the way to heaven and fame."

So sung the boy poet of this wondrous fane, and in truth we could sing, or cry, if we doubted the Bristolians and their friends, or could for a single moment mistrust them as to the raising of the necessary funds. What is it they have lately done in the equipment of that floating prodigy of the shipwright's craft, that adventurous cast of mercantile speculation, the Great Western steam-ship?—with thousands and hundreds of thousands invested, to secure a few days' gain in the crossing of the Atlantic—and great praise to them for it—what, in commanding, at an expense of six or seven millions (enough almost to build a St. Mary's in gold), the lying of London at their own doors: or within a few hours' ride? Have they done these things, or had a hand in doing them, and shall it be surmised that they will begrudge the peddling sum, peddling, while we talk of their ample treasury as above employed—a sum barely more than sufficient to deck out the state-cabin of their boasted steam-ship, or build a station for their "Western Railroad?" shall it be surmised, we say, that this "*tall spyre*," the best memorial of the past, as well as present worth of Bristol, will want its crowning stone, or the church its decencies, its garniture and repair, for any forty, fifty, aye, or sixty thousand dirty pounds of their abounding coffers? Nay, we tell them that if they leave too much of this subscription-list to the making up of distant contributors; if they wait for or tolerate more than the voluntary largess of the zealous and jealous participant in this too long delayed work of preservation and preservation, they deserve not to possess the St. Mary's of Redcliffe; and to say this were reproach biting and bitter enough.

But it is 40,000*l.* that is required, and the committee have taken the prudent resolve not to commence till the sum of 7,000*l.* is in hand.

The report of Messrs. Britton and Hosking, judging from the extracts we have access to, is one of the clearest and ablest documents of the kind we ever remember to have read—it is a masterly one; they set out in a distinct manner the nature of the injuries which the fabric has already sustained, by reason of the imperfect gutters, spouts, and drainage; they describe the defective condition of the roof covering; and call attention to an original bulging of the great tower, which, as arising from a cause to which sufficient attention is not paid now-a-days, we dwell upon to extract nearly in the words of the report.

"This bulging outwards of the external faces of that part of the structure has been produced by an inequality of strength and resisting power between the finely-wrought and closely-jointed masonry of the faces and the rubble backing which constitutes the main bulk of the walls."*

Messrs. Britton and Hosking represent the solid structure of the tower as "generally sound and trustworthy, though its *exterior surface has almost wholly perished*,"—and they recommend, or rather "urge most strongly, the necessity of restoring that perished surface, as well as the immediate accessories; adapting it to receive the completed spire, and carrying on to completion that beautiful feature of a *master-work of architectural composition*, which in its truncated state is but an unpicturesque deformity." They afterwards go on to report that the complete reinstatement and restoration of the tower, with its pinnacles and all its decorations, in the manner and with the stone they contemplate adopting, will cost about 8,000*l.*

The reconstruction and completion of the spire, for it will be remarked, from the last paragraph, that it is, as the architects in the report describe it, in a truncated state, that is, a portion only of the spire had been originally erected—will cost 3,600*l.*

The "hydraulic arrangements," as they are termed, that is, the provisions for carrying off the water, will cost 1,850*l.*

The substantial repair and reinstatement of the *interiors*, and the repair, reinstatement, and restoration of the exteriors of the church, lady-chapel, and porches, including the re-working of the whole of the external decorations in the stone alluded to, together with the alterations and presumed improvements recommended in the general report, it is estimated will cost nearly 21,400*l.*

The re-arrangement and refitting the interior of the church, as proposed by Messrs. Britton and Hosking, will cost 2,000*l.*; the whole presenting a total outlay of 37,650*l.*

We must now close our extracts, for the present at least. It would have given us great satisfaction to have inserted a wood-cut illustration of this superlatively beautiful edifice, but we hope to recur again to the subject, and to treat it more satisfactorily to ourselves, our friends, and readers.

* We select this opportunity of calling the attention of the young architect and builder to a case within our own experience in a modern building. A great length and height of walling had to be run up rather quickly; the wall was three feet thick, of stone facing in ashlars, and brick backing; to every twelve inches in height of the masonry there were four bed joints in the brick work; and to make the matter worse, the joints in the stone work were very fine and close, while those of the bricks were necessarily coarse and much more open. The consequence was, that in the setting or shrinking of the mortar in the brick work, a draught was caused towards the interior—or *pulling inwards*,—and the exterior face of the wall, in a length of 150 feet, was bulged some twelve inches, and to a like extent therefore thrown from the perpendicular. This shews how necessary it is to consider as to the homogeneousness of the structure of thick walls or the nearest approximations to it; such as making the inner and outer faces in the same character of work, and filling in between with the occasional bonder for across—or giving a longer time to the erection of such walls, to admit of the inevitable subsidence and shrinking, and the hardening of the mortar—or to use a cement for the joints of the backing that would speedily assume a hardness as great and be as unshrinking as the stone or bricks themselves.

Literature.

PROFESSOR DONALDSON'S *Preliminary Discourse on Architecture, delivered at University College.*

We have in Mr. Donaldson's (may we say inauguration) discourse an earnest of vigorous and talented occupation of the academic chair at this university. His sketch of the salient beauties of the art is rapid and comprehensive, and, we should say, well devised to stimulate the energies of the student.

Discourses or lectures delivered by the select of a profession are, in fact, first, *brochures* of the acquirements and opinions of the individual; secondly, they furnish indications of his views in the cultivation and advancement of his art. A degree of importance must, therefore, always attach to the faithful performance of our duty in bringing before our readers these periodical essays on architectural history and science; we shall do so, rather avoiding the intrusion of competitive opinion than seeking opportunities for egotistical gratification.

The lecture opens with some well-timed remarks upon the increasing interest which the progress of architecture excites, and of the inducement to higher aims. The origin of building art in the *necessities of mankind* is then touched upon, and gradual improvement justly deduced from the union of the principle of taste.

A *coup d'œil* of Rome in the reign of the Emperor Augustus, an enumeration of the principal structures of Paris, and of the great buildings at St. Petersburgh, are well introduced.

"Augustus boasted that he had found Rome (built) of brick, and left it of marble; nor was this a mere vaunt, for he well knew how deeply the minds of the citizens were affected by the contemplation of the refined monuments of art which he had erected. The ambassadors of foreign nations, as they passed along the Appian Way, lined on each side with sepulchral monuments, when they came within the city walls, and all the splendour of ancient Rome burst upon them with the rich assemblage and pomp of architecture, felt themselves overwhelmed with the magnificence of the people, and from that circumstance no less than their victories, felt the superiority of a nation whose arts of peace could raise such exalted emotions in their minds."

Such was indeed the effect likely to be produced by a view of Rome in the Augustan age. The stern and iron-sceptered mistress of the world, its wealth, and its treasures of art, aided by the talent of the vassal artists and artisans of Greece, had achieved these works. No period of the imperial sway equalled that of Augustus in splendour. Having closed the temple of Janus, as emblematic of universal peace, all the appliances of the state were put into requisition to gratify the passion for vastness of structure and decoration that characterized the Roman people.

The public edifices of Paris are next enumerated, and the alternate magnificence and squalidness of the building at St. Petersburgh instanced. Both Louis XIV. and Peter III. were great builders. The impress of the luxurious monarch in his patronage and superadded decoration to style essentially Roman is well contrasted by the gigantic efforts of the semi-barbarous despot to rear a capital upon the swamps of the Neva.

A short paragraph follows in elucidation of a question put by the professor, "and shall our own capital be passed over?" It is evident, however, that the subject is upon this occasion merely incidentally mentioned; we therefore pass on to the general notices of monuments of art so widely distributed over the ancient sites of civilization, and here we are bound to add our tribute to the aggregate of approval with which this discourse will be remembered and preserved. The diction is clear and stimulating, the objects well selected, and the authorities and quotations appropriate. We had well nigh been tempted beyond our limits by entering upon transcripts, from this division of the discourse before us; a portion of the concluding paragraph is, however, so entirely to our taste, that we cannot omit it.

"Such then are the emotions inspired by the ruins of the ancient monuments of architecture, and such the claims she has upon the gratitude of ancient and modern times, as forming one of the main links that unite us with those who have gone before us. LANGUAGES BECOME OBSOLETE, BUT THE LANGUAGE OF ARCHITECTURE ENDURES FOR EVER."

Gothic Architecture.—"Those sublime edifices," says Mr. Donaldson, "due to the genius of our fathers," is briefly mentioned, but with a commendatory feeling and spirit.

"The tall pile,
Whose ancient pillars rear their marble heads;
Bearing aloft the arch'd and ponderous roof,
By its own weight stands steadfast and immoveable,

has indeed claims to our veneration, while, to the profession, the science of construction and ornamental art combined render this style perhaps the most fertile source of exposition and illustration, one which we trust to see reviving under the present race of architectural students.

The necessary connection of civil engineer-

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